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COUNCIL
OF
ARTS AND MANUFACTURES

REPORT OF A COMMITTEE

APPOINTED 9TH NOVEMBER, 1875,

For the purpose of gaining information
in regard to the Schools of Art
established in the Cities

OF BOSTON AND NEW YORK.

REPORT

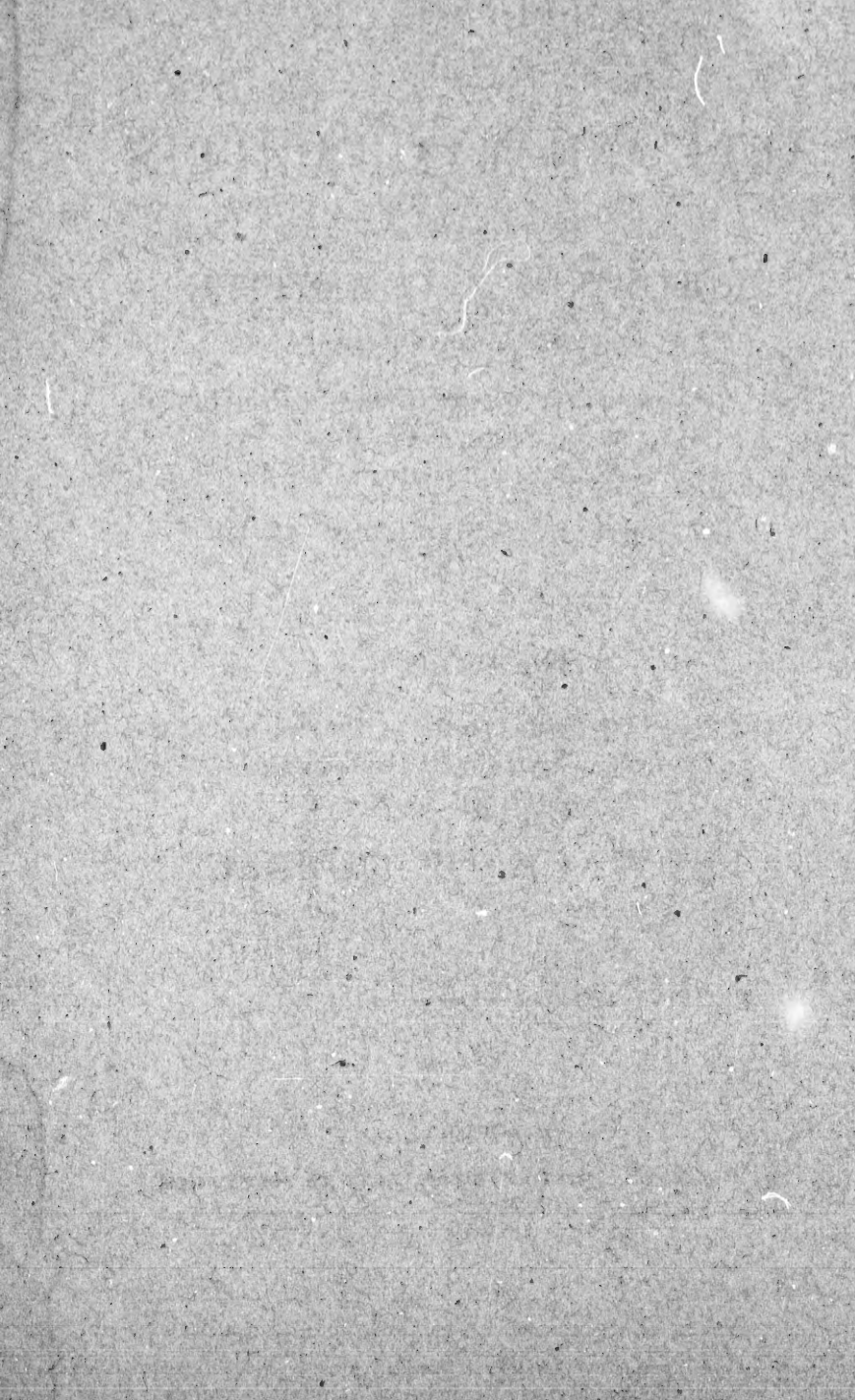
Of the Secretary and Director of the Schools of the
Council of Arts and Manufactures
established in the

PROVINCE OF QUEBEC.

MONTREAL:

THE "GAZETTE" PRINTING HOUSE, NEXT TO POST OFFICE.

1876



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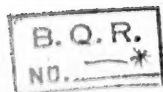
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REPORT

*Of the Committee appointed on the 9th of November, 1875,
for the purpose of collecting information with regard
to the Schools of Art established in the cities of Boston
and New York.*

*To the Members of the Council of Arts and Manufactures of
the Province of Quebec.*

As you were informed in a preliminary report presented at the last regular meeting of the Council of Arts and Manufactures, the Committee which you had appointed, by resolution of the Council adopted on the 9th of November, 1875, "for the purpose of collecting information regarding the Schools of Art established in the cities of Boston and New York," has fulfilled the mission with which you had entrusted it, with as much care as possible, considering the rapidity with which it had to proceed in its researches, so as to be able to make up a report, of which the conclusions, if adopted, might be put to advantage as soon as possible. The intention of this Council being less to inquire into the progress which our neighbors have been able to make in artistic instruction, than to discover the system of teaching that would appear most commendable and most appropriate to the industrial needs of the age, your Committee has confined itself to visiting some of

the leading centres of commerce and industry of the American Union. Researches more extended, an examination more minute of the means placed at the disposal of the different working classes and of industries of all kinds, to raise the standard of knowledge and develop talent, would, no doubt, afford a lively interest and would tend, perhaps, to awake in Canada a spirit too confident in our own progress; but a work of this kind would belong rather to a commission organized by the Government itself; this labor will, perhaps, be undertaken some day, and would not fail to produce the best results for the wealth of our Province.

Your Committee, in accepting the proposition made to it to visit the Schools of Art of the United States, believed itself authorized to give to the resolution constituting it a special commission, the widest sense possible; it considered it incumbent on itself not only to report to you on the working of the Schools of Art, but also to suggest the methods of teaching which it would be best to adopt in this country. Now, the suggestions which we have to make to you involving an almost entire recasting of the system that we have hitherto followed, we believe that it is advisable to establish first the importance of the kind of teaching of which you have the charge, to establish the importance of the study of design and the technical portion of the arts in general with reference to the development of the national wealth, to the progress of industry, to shew, in a word, that, with respect to industry, a nation abandoned to caprice and chance cannot compete, in the market of the world, with a nation that proceeds with method and system. This first part of our report will be so much the easier that it has already been treated several times in other countries which had,

like ourselves, improvements to introduce in the organization of their manufactures and industries of all kinds.

1ST. IMPORTANCE OF THE STUDY OF DESIGN.

An error generally fatal to the workman of whatever kind is to believe that he must, or, at least, that he may without inconvenience, remain in his ignorance; that his handiwork, a certain routine, a very limited amount of knowledge purely practical, effectively fill the place of conceptions of intelligence and protect him sufficiently against all competition. Although we put ourselves on guard against mere theories, we believe that there is no more salient danger than this complacent security of certain working classes, which, for some years past, has been at the bottom of all the strikes and of those intervals of idleness so disastrous for workmen's associations or corporations, and for commerce and industry at the same time. Intelligent labour is rarely without employment; crises affect it little. Stagnation is never total or universal. In a moment of depression, the little commerce which is transacted is that of merchandise produced according to the best laws of taste and wholesome economy, the price of raw material being otherwise equal. So, also, a master seldom sends away his most skilful employees; the evil weighs only upon the less experienced, those who can be easily procured. Moreover, technical education to the advantage of the artisan is the prize of liberty, and even a necessity of the organization of modern society.

In England, in the time of Elizabeth, the *Statute of Apprenticeship* decrees that "No person should for the future exercise any trade, craft or mystery at that time

“ exercised in England, unless he had previously served
 “ to it an apprenticeship of seven years, at least; and,”
 adds Adam Smith, “ what had before been the bye-law
 “ of many particular corporations, became, in England,
 “ the general and public law of all trades carried on in
 “ *market towns*.”

In France, the duration of apprenticeship varied according to towns. At Paris, the number of years of apprenticeship was generally five; but no person could become foreman or employer, in the greater portion of the industries, without having served five years more as journeyman, with the title of Companion. The author above-cited, Adam Smith, in his work, “ *Wealth of Nations*,” observes that “ The policy of Europe occasions a very important inequality in the whole of the
 “ advantages and disadvantages of the different employ-
 “ ments of labour and stock, by restraining the compe-
 “ tition in some employments to a smaller number than
 “ might otherwise be disposed to enter into them.
 “ The exclusive privileges of corporations are the
 “ principal means it makes use of for this purpose.”

As the question of artistic ability greatly interests industry, and it is of supreme importance not to be deceived as to the means to be taken to impress upon it a seal of superiority, it is not, perhaps, out of place to recall in what terms the same economist combats the system formerly pursued in Europe; for if we are convinced that this system is vicious, it is necessary, nevertheless, to find a substitute, and the solution of the question which the Council of Arts has proposed to this Committee becomes more easy; there will be no longer any reason for hesitating as to the urgency of the means to be taken for forming skilful artisans:—

“ The institution of long apprenticeships can give no
 “ security that insufficient workmanship shall not fre-

"quently be exposed to public sale. When this is
 "done, it is generally the effect of fraud, and not of
 "inability; and the longest apprenticeship can give no
 "security against fraud. Quite different regulations
 "are necessary to prevent this abuse. The sterling
 "mark upon plate, and the stamps upon linen and
 "woollen cloth, give the purchaser much greater secu-
 "rity than any statute of apprenticeship. He generally
 "looks at these, but never thinks it worth while to
 "inquire whether the workman had served a seven
 "years apprenticeship. The institution of long
 "apprenticeships has no tendency to form young
 "people to industry. A journeyman who works by
 "the piece is likely to be industrious, because he
 "derives a benefit from every exertion of his industry.
 "An apprentice is likely to be idle, and almost always
 "is so, because he has no immediate interest to be
 "otherwise. In the inferior employments, the sweets
 "of labour consist altogether in the recompense of
 "labour. * * * * The boys who are put out
 "apprentices from public charities are generally bound
 "for more than the usual number of years, and they
 "generally turn out very idle and worthless."

Whatever may have been the influence of modern
 economists on the relations between master and
 apprentice, it is no less true that these conditions are
 considerably changed, as well in Europe as elsewhere.
 The workingman has seen his favourite dream realized,
 the liberty of work, in this sense, at least, that the law
 is no longer at hand to protect the monopoly of work-
 ing corporations and embarrass individual effort. But
 instead of the workshop, which the apprentice no
 longer follows but to acquire dexterity of hand, some-
 thing else is necessary to be substituted for the lessons
 of long apprenticeship. Accordingly public schools,

gratuitous courses of study, have been instituted. The secrets of the arts and industry have, in these courses, been revealed to those who frequented them. At first the progress of the new system has been, perhaps, but little felt; education, in fact, is a seed of which the germination is slow and of which the fruit does not ripen in a year. It required generations to convince Europe that it was necessary to give the workingman an education corresponding to the kind of industry which he desired to follow, and to instruct him with reference to this industry especially. According to the acknowledgement of publicists who have given their attention to this important question, the various governments of Europe recognize the fact that national supremacy must in future depend more and more on industrial supremacy. "Immediately after the war with France," says Professor Langl, "the authorities of the various industrial towns of Prussia were called upon, by a circular issued by the Ministry of Commerce and Industry, to follow the example of France in the organization of Drawing and Industrial Schools; and their attention was directed to the industrial importance of these schools and to the fact that they form the true basis of the wealth of France."

England itself, in the year 1851, at the time of the universal exhibition at London, apprehended the importance of the movement inaugurated in France. That Exhibition showed that England was behind her rivals with respect to products susceptible of artistic treatment, and whose commercial value is, by this means, considerably increased. Profiting by defeat, England cast aside her former policy as to instruction, which was simply a *laissez-faire* policy, and set herself vigorously to work, in the hope that artistic instruction applied to industry might be reduced to rational

methods, might be treated according to recognized principles, and determined no longer to abandon this kind of instruction to individual fancy, or to the blind caprice of imagination. "We cannot make artists, nor "even good designers by dozens," said recently an English writer. "But we can encourage the teaching "which will bring to light whatever ability there is "hidden in this country and make all necessary preparations for that purpose. We can exercise to a "certain degree, by elementary design, the eye and the "hand of youth in the primary schools of our cities, "sufficiently, at least, to allow them to distinguish, in a "certain measure, forms and colours, what is graceful "and well-proportioned, what is harmonious and conformable to the laws of taste, from what is not so. "Even from a utilitarian point of view, this instruction "is important to the workingman, because it enables "him to understand and communicate ideas and views "as to matters connected with his trade, by means of "the pencil, and because it forms his eye and hand for "the most delicate operations of his trade, and enables "him to understand, and, when the necessity occurs, "to make diagrams and drawings of machines. It is "not necessary to dwell on the importance of forming "skilful designers and of assuring in this way a character of beauty as well as force and honesty in workmanship,—in a country, which to succeed in its trade "counts so much on the industries of the weaver, the "dyer, the printing of textile goods, pottery, porcelain, "metal works of all kinds, &c'."

Germany, whose industrial products are some times so exquisite and find so advantageous a place in foreign markets, has Schools of Art in her principal cities, and sometimes in cities of secondary importance with regard to population. Austria, since her defeat at Sadowa,

has entered resolutely on the way that leads to the improvement of her industry by means of industrial education. The Vienna Exposition had for its chief object, it appears, to stimulate the Austrians by putting before their eyes what industrial education had effected in foreign countries. "But," writes Mr. S. R. Koehler, "the movement in favor of art-industrial education is by no means limited to England, France, Germany, and Austria; it pervades all Europe,—the small states as well as the large. Even Russia forms no exception; within the last eleven years she has established various art-schools modelled after the English, and it is said that they have 'greatly stimulated and improved the national taste.' There is, indeed, but one opinion throughout Europe as to the importance of art-industrial education, and as to the wisdom of making it universal. In this connection it is well to note that the methods adopted by England for promoting this education are generally imitated. Even France, so long the leader of the world in matters of art, has of late been taking lessons of her neighbor across the Channel."

With respect to the efforts made by Russia to introduce industrial education, Professor T. C. Archer, attached to the Museum of Sciences and Arts of Edinburgh, having been present at the Polytechnic Exposition of Moscow in 1872, wrote: "Group No. 16 may be represented as a manufactory of ornamental plate in silver and silver gilt. Besides a splendid display in what may be termed the show-room, there are two very roomy and well fitted up workshops, in which the artisans may be seen working in the richly wrought and characteristic Slavonic designs, which are so notable in the plate produced in Moscow by the great firms of gold and silver smiths. The

“ schools of art established about eight years ago, on
 “ the model of those at South Kensington, have, under
 “ the direction of Mr. Bowtoffski, greatly stimulated
 “ and improved the national taste, and have especially
 “ led it to accept the pure Slavonic models, of which
 “ the imperial treasury in the Kremlin contains such
 “ an abundance of the best examples.”

It was after having investigated the causes of the superiority of the countries of Europe in the matter of industry that the United States arrived at the conclusion that the only way to sustain foreign competition was to spread artistic taste among the masses, as well consumers as producers. A citizen of Boston, who takes a lively interest in the Schools of Art in his locality, Mr. Clark, pointed out to us how opposed it was to the interests of the industrial population of the United States to export raw cotton to England for the purpose of importing it again to the United States under the various forms that it receives in the English workshops. The American consumer, in fact, pays first, to the profit of a foreign nation, the expense of exporting the raw material to England, then the cost of fabrication in the English factories where the cotton fibre is converted into a variety of tissues which the art of the manufacturer can enrich with designs that increase its commercial value. What is true of the exportation of American cotton to England is equally true of some of our own raw products, such as wood, flax, from which we do not gain all the profit that we could if our population had the means and the special knowledge necessary to give the raw material the forms under which manufacture can present them to commerce for application to the needs created by civilization. Nor must it be lost sight of that the value of any product whatever is determined as much and more, perhaps,

by the market of the entire world as by the local market, and that the Canadian manufacturer is forced into competition with foreign manufactures. This state of things is the result of modern progress, especially of steam locomotion and the establishment of telegraphic communication. The competitor, though absent and invisible in Canada, exists nevertheless, and at distances which modern science has wonderfully shortened. The tariffs may, to a certain degree, embarrass competition and protect an indigenous industry which is enjoying the timid attempts of infancy; they may prevent, in certain cases, the *amateur* to procure an article of *vertu*, a beautiful object of foreign production, but they will seldom force him to buy an indigenous commodity which offends the laws of the beautiful. "There is but one effective way," says a man who has given much attention to the question with which we are dealing, "for a country to struggle against foreign competition in its own market: it is to display as much taste and ability in its own manufacture as the foreigner does in his." The great French economist, Colbert, who by no means hesitated to make protective tariffs, said, more than two centuries ago, "Taste is the most skilful of all the trades."

Without allowing ourselves to be led into a kind of ideas that every one can contest, since no one holds the future in his hand, may we not here, in passing, throw out a reflection which has, at least, the merit of a hope whose realization would be a true cause of congratulation to humanity. For the Western World, our century was born in the midst of wars; the battle-field was its cradle. The governments, constantly anxious for the morrow, were almost continually directing their attention to the proper means of assuring their existence against aggressions from without and to maintain their

territorial integrity. Has this state of uncertainty at last ceased, at least for a considerable time? We might be induced to believe so, if we judged by the efforts that these governments are making, especially for some years past, to instruct the people in the arts of peace. Well, let the countries of Europe and the United States, with which we have commercial relations, devote to industry the half of the energy and activity of which they shewed themselves capable when they had a war in prospect, and the superiority of their products will be such that we shall be the tributaries of their industry during half a century longer. In a race for stakes, indifference is a false calculation, and, as far as progress is concerned, to remain stationary is to remain behind.

In Canada the cry has often been raised that we must encourage industry, that we must protect our manufactures so as to retain with us our population and elevate the standard of public health. A nation of manufacturers, however, is not a thing that can be improvised in a day. Certain preliminary conditions are necessary, through the whole extent of the country, without which all legislation will remain a dead letter, every effort will be barren of result. One of these conditions is the instruction of the people in the direction of industry; the creation of special schools where the workingman may procure the knowledge which he needs to practice his trade. The workshop, in a new country, may furnish to the workingman what is necessary for his daily subsistence; progress in industry is intimately connected with the development of intelligence and the constant acquisition of new knowledge.

We will terminate this first part of our report by quoting to you a passage from a book published by

Mr. H. Krusi, Professor in the Normal School of Oswego, N.Y.: “

“ Besides the importance of design as a means of
 “ education, the knowledge of design is also of great
 “ practical value in many of the circumstances of life.
 “ The knowledge of design is indispensable for com-
 “ plete success in almost all the trades. He who can
 “ reproduce his ideas by the aid of the pencil, rises to
 “ the front rank in his profession. He traces as well as
 “ executes, and naturally takes his place as leader and
 “ director. The carpenter who designs well becomes
 “ a foreman, and often enough, an architect. The
 “ mechanic who designs, in many cases, becomes a
 “ successful inventor.

“ To know how to draw is frequently a great help
 “ to the farmer; he can thus make the plan of his
 “ house, adapt it to its surroundings and to the various
 “ uses which it is to serve. Design enables him to
 “ describe the particular vegetation, of which the name
 “ is unknown to him, and the kind of insects which
 “ destroy his harvests. He fashions his tools and
 “ implements, and communicates his thoughts to
 “ others in a multitude of cases where ordinary
 “ language would be powerless.

“ In the various kinds of manufactures the workmen
 “ who have an aptitude for design and who draw skill-
 “ fully are always in demand. For engineering and
 “ architecture the knowledge of design is indispensable
 “ to him who desires to practice in a professional man-
 “ ner. Even to those who are engaged in the learned
 “ professions, design may be useful for various kinds of
 “ of research; and it always offers a source of
 “ amusement during leisure hours.”

2ND. VALUE OF MERCHANDISE.

(Extract from a work by Professor Koehler.)

“Manufactures involving skill and taste are more
“desirable than rude ones, because, in the first place,
“they command a higher price in the market, if we
“regard only the time and labor bestowed upon them.
“Brawn against brain in any field of labor never did
“successfully maintain itself. What can be done by a
“machine, or by an animal, that is, by mere brute
“strength, we never esteem as we do work that can be
“done only by the mind. While, therefore, the rude
“laborer earns his dollar, the dexterous laborer earns
“two, and the skilled laborer three. Yet it costs just
“as much to support in health and comfort the rude
“laborer as it does the one who is skilful and artistic.

“In the second place, rude manufactures not only
“have the preference of the consumer against them,
“but transportation also puts them at a disadvantage.
“Every one must pay for getting whatever he pro-
“duces to market; and the real market in which he
“sells is the place whence come the products he
“receives, directly or indirectly, in exchange for his
“own. Hence the rude laborer who exchanges his
“products for the less bulky products of the skilled,
“artistic laborer must contribute the most towards
“effecting the exchange. By way of illustration, take
“a Geneva watch that has cost the producer two hun-
“dred and fifty dollars by reason of its skilful work-
“manship; suppose five dollars to be the expense of
“getting it to market; then transportation adds two
“per cent. to the original cost of the watch. But
“transportation would add twenty per cent. in the
“case of a twenty-five dollar watch. Again: take a
“Turkish rug that has cost the producer five hundred

“ dollars by reason of its beauty, and another rug of
 “ the same weight, that has cost the producer only ten
 “ dollars ; call the expense of transportation five dollars
 “ for each ; one per cent. is added to the original cost
 “ of the rug in the first instance, and fifty per cent. in
 “ the second. Bolder contrasts might be named, but
 “ these are enough to illustrate the fact that transpor-
 “ tation even for great distances can but slightly affect
 “ those manufactures which are the most desirable.
 “ In a word, it costs but little to transport skill and
 “ taste, but much, comparatively, to transport
 “ ignorance and raw material.

“ In 1873, according to the statement of the Ameri-
 “ can Consul at Basle, the watches sent from Switzer-
 “ land to the United States were valued at \$2,520,104
 “ at the point of shipment. To pay for them it would
 “ have taken in Illinois, say, 5,000,000 bushels of corn.
 “ Now, as each party must pay, by deducting from the
 “ home price, for getting his own products to market,
 “ at what a disadvantage transportation, in the sup-
 “ posed case, would have placed the Illinois farmer !
 “ The Swiss, making no allowance for distance, would
 “ have paid no more for corn coming from Illinois
 “ than for the other corn coming only from France.
 “ Little wonder, then, that the Illinois farmer converts
 “ his corn into pork and lard, so far as possible, before
 “ sending it across the Atlantic, that he may put into
 “ his own pocket the difference in transportation.
 “ Again : in 1873 the United States imported embroid-
 “ ered goods from Switzerland to the value of
 “ \$2,095,234,—a call for 4,000,000 more of Illinois
 “ corn. Again, the same year and from the same
 “ country we imported silk and silk goods to the value
 “ of \$5,224,116,—a call for 10,000,000 bushels more of
 “ Illinois corn : making, in round numbers, 19,000,000.

" bushels of corn which would have been necessary,
 " had the payment been made in corn, as supposed, to
 " pay for three kinds of skilled, artistic manufactures
 " obtained from little Switzerland alone in one year.
 " Though without a port, yet has Switzerland by
 " means of her skilled, artistic manufactures secured
 " for herself a commerce larger, when compared with
 " her population, than that of any of her continental
 " neighbors. This astonishing feat she could not have
 " accomplished with rude manufactures. Cost of
 " transportation alone would have prevented.

" In the third place, skilled, artistic manufactures are
 " more desirable than rude manufactures, since they
 " give a better population. The population is better,
 " because it is more intelligent, intelligence being the
 " prime condition of such manufactures. It is better
 " because it is more prosperous, has more money to
 " spend in the procurement of all that is essential to
 " the comfort and embellishment of life. Churches,
 " schools, farmers, gardeners—all share in the pros-
 " perity of the educated, thrifty artisan. Compare the
 " city of Worcester, Mass., full as it is of skilled work-
 " men of all kinds, with a city whose manufactures are
 " rude, and the difference between the two will arrest
 " the attention of the most casual observer."

There would be little to change in the preceding
 extract to make it applicable to Canada. Who would
 dare to deny, for example, that, in our exchanges with
 foreigners, our woods play the part of the corn crops of
 Illinois? Nevertheless, wood is susceptible of a large
 variety of uses, and in some cases already, has been
 exported, after having been subjected to the processes
 of manufacture. Let this industry receive in this
 country all the development of which it is susceptible,
 and not only shall we have created work for our popu-

lation, consequently wealth for our country, but we shall have also found the secret of preventing the rapid destruction of our forests.

3RD. INSUFFICIENCY OF SPECIAL SCHOOLS AND NECESSITY OF THE GENERALIZATION OF THE TEACHING OF DESIGN.

The necessity of industrial art having been demonstrated, it is necessary next to broach the question of industrial education and of the study of the means to be adopted to give to this education the efficacy which assures the results to be expected from it. Before entering into the details of the reasons that ought to determine us to follow such and such a way in the spread of this education, we will allow ourselves to cite a fact which will throw some light upon this question. For a long time the products of English manufactures had been sought after for their solidity and durability; but, towards the end of the first quarter of this century, people began to demand something more than solidity and durability in objects of utility; they demanded beauty of form and delicacy of taste in the employment of colors as well as the discernment of fitness in the employment of both these qualities.

In 1836, the Board of Trade, regarding the question from the point of material interest and seeing English products more and more despised, determined to adopt means for the introduction of a little art into the national manufactures. These means, which was recognized after fifteen years of practical effort to be a complete failure, what were they? The establishment in the great manufacturing cities of the United Kingdom of Schools of Design in which courses were given to adults as well as to the youth of both sexes, above a certain age.

The Exhibition of 1851 proved the uselessness of these special schools, although they had been under the control of able professors and had enjoyed the public favor. As soon as they were convinced of this want of success, they resolved to address not only adults and a small number of pupils in whom special aptitude was recognized, but all children, so as to furnish all those who had talents for the arts the opportunity of developing them. This was also a sure way to develop the general taste of the nation and to create an outlet for improved national products. It was in 1862 that the law in England was modified so as to give to all children facilities for learning design, and the success obtained in virtue of this law in the development of industrial art was such that, at the International Exhibition of 1867, England could compare her products satisfactorily with those of other nations. Already those days were afar off, when, to touch the mind of the nation, the opening of the Kensington Museum was utilized to make an exhibition of objects of doubtful and almost barbarous taste, which were thus delivered to the ridicule of the public,—an exhibition whose success was such that it had to be closed, inasmuch as the bad taste of high personages as well as of simple manufacturers was nailed to the pillory. France, in turn, was disquieted at the rapid progress which England had made in the arts as applied to industry, and named a special commission to inquire by what means her rival had arrived at such fair results in so few years.

An impression, too generally spread, tends to imply that the knowledge of design is a special gift, demands peculiar aptitudes, and is the lot of a very small number of select spirits. The incorrectness of this notion has been established in England, where the Quakers

were the first to introduce instruction in design into their schools. By their experiment, they solved two questions, namely : 1st, that every child may learn to draw as he learns to write ; 2nd, that the children who learn drawing at school as part of their preliminary education make more progress than those who study it in the special courses, even although the latter may have been pointed out as possessing peculiar talents for this branch of knowledge. At Boston and Philadelphia, among other places, we were assured that the evening schools opened for adults are far from producing the results corresponding with the sacrifices made, if compared with the progress resulting from the method applied in the schools attended by the children.

The brief historic summary which precedes of the teaching of design and of education in the matter of industrial art, in England especially, seems to us sufficient to throw all necessary light on this question and to establish a very strong presumption in favor of the generalization of this teaching and of the education, which is, so to speak, its corollary. Moreover, the theory of special schools in vogue to-day, in England, regarded as false among our neighbors, vanishes rapidly before the simple reflexion, that it is not so easy as it might be thought to choose, as they at first attempted to do in England, the children who may have special talents for design ; often, indeed, the most remarkable men have passed for dunces in their youth, and their real and special talents have only shewn themselves late in life.

As a proof of the insufficiency of the special schools and the utility of generalizing the teaching of design, we will relate another fact : when the two systems were set face to face, an indefinite number of pupils

chosen on account of their special talents for design were placed in competition with the children of Quakers, in England, without instruction, and the latter, in examinations which were held in different parts of the United Kingdom, were victorious in the proportion of cent per cent over their rivals, while on the other hand the Quaker children in the other branches were also superior. In consequence of this victory gained by the partisans of the generalization of the teaching of design, the professors in the London primary schools introduced this mode of teaching into their schools, retrenching for this purpose the half of the time devoted to writing; and after a year's experience, they decided unanimously, after a severe examination, that the pupils had made more progress in writing than under the old system, and that the knowledge acquired in the art of design was a clear gain. If now we seek the reason of this result, we shall find it probably in the natural taste which exists in the child for the beautiful, in variable proportions, it is true, but more general than is supposed. For instance, if you present to a child two objects, the form and color of which have a different merit, he will almost always choose the more beautiful. The same instinct for the beautiful will make a child apply himself more willingly to the delineation of the graceful outlines of a flower, or a regular geometrical figure, than to trace the more or less fantastical forms of the letters of the alphabet. Under favorable circumstances his taste for the beautiful and his facility of imitation, will develop themselves in him without effort, as water flows, when abandoned to its natural course.

The experience of England establishes still another fact worthy of remark, relative to the best method to be followed to spread the knowledge of design and a taste

for the arts among the masses ; this fact is simply the establishment of special schools for the people, with the assistance of the Government, after the first notions of design have been disseminated among the youth who have passed through the primary schools. During the period of fifteen years which preceded the introduction of the teaching of design in the primary schools, from 1836 till 1851, there were established in England only nineteen special schools, while during the nineteen years which immediately followed this period, there were established in the same country, one hundred and twenty special schools of design, without counting nearly eight hundred isolated evening classes, so imperious had become the necessity to continue among the adult population the teaching of design, of which they had acquired the rudiments at an early age in the primary schools.

Finally, if it is true that a small number of subjects will educate themselves for the career of art, it is no less so that the artist must be taken hold of in his youth for the gradual development of his faculties. The large number of other children who will embrace different careers according to their special aptitudes, will be no less fit to serve in the different employments for which they are destined, and will always tend, thanks to their knowledge however elementary, of rules of art, to develop the public taste and to elevate the general standard of the artistic sentiment of the beautiful.

4TH. SPECIAL METHOD TO BE ADOPTED FOR THE TEACHING OF DESIGN.

Since they commenced to adopt the principle of teaching design in the primary schools in England, France, Belgium, Prussia, Austria and several States of

the American Union, several methods have successively appeared to graduate and develop this teaching. Your Committee had occasion to see some of these methods in operation in several schools of the United States, and remarked that they had all the same point of departure, namely, straight lines, curved lines and the different geometric forms. However, that one which appeared to them the most reasonable and the most immediately applicable amongst a population which has not yet introduced the teaching of design in its schools, is that of Mr. Walter Smith, Superintendent of the Schools of Design of Boston and Director of Art-Industrial Education for the State of Massachusetts. Let us also remark that the Legislature of this latter State, as well as that of the State of New York, has made a law in virtue of which the teaching of design forms part of the programme of public instruction; and there is every prospect that the example of these two States will be shortly followed by those of Maine, Connecticut, Pennsylvania, Ohio, Indiana, Wisconsin and Iowa. Besides this, the principal cities of the United States have also added industrial design to the courses of study of their public schools. The almost sudden introduction of this new study into so great a number of schools might, at first, have seemed impossible on account of the difficulty of finding the necessary teachers; but the method of Mr. Smith, which is more and more likely to become general, has overcome this difficulty, as its author, taking the country as it is, has conceived a method of teaching in which the ordinary teachers can always take part, and which they can apply most effectually, provided they have good will and ability. This method could not be better explained than by its author, and these are the terms in which Mr. Smith, when invited by several learned bodies of

Philadelphia to express his views on art-industrial education, made known his method of teaching :

“ Now let me call your attention to what we have
 “ tried to do in the city of Boston, and State of Massa-
 “ chusetts, in order to give this subject of Industrial
 “ Education a fair test in this country. In the year
 “ 1870, an act was passed by the legislature, requiring
 “ that every child should be taught the art of drawing,
 “ and in addition to that, that in every city having
 “ ten thousand inhabitants, or a greater number, night
 “ classes for Industrial Drawing should be established—
 “ requiring every city to establish what might be called
 “ an industrial art school, in which industrial art and
 “ mechanical drawing should be taught. This at once
 “ created a great demand for instructors, and our great
 “ difficulty has been to find competent and experienced
 “ persons for such positions. The difficulty has been
 “ to secure teachers competent to show, by their own
 “ skill in the art, what is meant by industrial drawing.
 “ The term itself had been especially chosen in order
 “ to overcome a great difficulty. The parents of the
 “ scholars had been very generally impressed with the
 “ belief that the kind of drawing which had been taught
 “ was of a non-instructive character—that drawing had
 “ been rather a means of occupation for leisure hours,
 “ and had no distinct bearing upon anything that was
 “ of practical use to the pupil. In the law that was
 “ passed, the particular kind of drawing that was pro-
 “ vided for was described as being industrial, and that
 “ was the important feature—that the drawing should
 “ have a distinct relationship to the industry of the
 “ people ; in other words, that it should be made of
 “ general utility and assistance in the daily avocations
 “ of the people. In pursuing our inquiries as to the
 “ means by which the art could be most effectively

“ taught, the fact became apparent to those of us by whom it had not already been fully recognized, that this industrial drawing had laid the foundation of all success in industrial manufactures ; and, therefore, in beginning to teach industrial drawing, we were obliged to include geometrical drawing, necessitating the use of compasses and a ruler.

“ Inasmuch as the scheme of instruction required that every pupil in the public schools should be taught, it followed necessarily that the regular teachers were obliged to do the teaching. It would have been impossible to find in the city of Boston alone a sufficient number of special teachers for all the pupils in the schools. It was therefore a necessary condition of success that every teacher in the public schools should be able to teach elementary drawing. It was also necessary that the subject should be graded, and it was accordingly graded from the first steps to the highest ; and I regret that in this hall I have not an opportunity of showing you exactly how this was done. I could show you how, from the first stroke upon the slate up to a design for a manufactured article, that the progress is gradual ; and that if you begin at the beginning and progress step by step, as the child does in the school, you would find that there is no point in the whole course where the study of drawing becomes difficult. In the primary schools, the child is taught the use of certain expressions, and the reason for this is that one-half of the work of drawing depends upon the child understanding the terms used by the teacher, and having his attention drawn to the nice distinctions which exist between one form and another ; and therefore the geometrical forms are given like the alphabet, and are drawn in a way to show a certain

“ amount of intelligence. To some of you it may seem
 “ cruel that before nine years of age a child should be
 “ required to make designs, but you would not think
 “ so if you saw him going through that particular les-
 “ son. Indeed I do not know of a prettier sight than
 “ that of a primary class—children of from seven to
 “ nine years of age—filling their slates with what they
 “ call ‘original designs.’ The teacher simply gives a
 “ square, circle, or triangle, to the children to draw,
 “ and then each pupil in the school is expected to fill
 “ that geometric form in some way that would make it
 “ attractive.

“ In addition to that, these little children are given
 “ lessons in drawing from dictation, without having
 “ ever seen the object which they are called upon to
 “ draw from the oral description of the teacher. In
 “ the grammar school, instead of drawing from copies
 “ on the blackboard, the children are taught to draw
 “ from the real objects. Instead of making very simple
 “ designs from dots or thick and thin lines, they make
 “ what are called elementary designs to fill given
 “ spaces from given subjects. In other words a square,
 “ or any geometric enclosing form, being given, as well
 “ as a subject or unit of form, they are taught to fill
 “ that geometric form, to transpose a previous arrange-
 “ ment of the pattern, and so on. They draw from
 “ solid objects, in order that they may see what is
 “ meant by drawing from Nature, the best preparation
 “ for that exercise being the drawing from geometric
 “ solids. The geometrical drawing exercises are made
 “ use of in order to insure accuracy of perception; and
 “ this leads me to remark that one great advantage
 “ resulting from a knowledge of drawing as taught in
 “ the public schools, is that it teaches the children to
 “ see. You may think that if you have eye-sight you

“ are able to see, but that does not follow ; you may be
 “ able to look, but it does not follow that you can see.
 “ You may have a picture on your eye, but it does not
 “ follow that you have it truly in your brain. This
 “ exercise of drawing, therefore, is going to have a more
 “ important influence upon every other branch of edu-
 “ cation than that which it has upon drawing itself,
 “ because it will educate the eyes of the children.
 “ There is one thing which I am more and more con-
 “ vinced of every day of my life, which is, that men or
 “ women who have not been taught to draw ought
 “ not to be believed on their oaths as to anything
 “ which they have seen with their eyes. They are
 “ unable to tell you definitely what it is they do see.
 “ When you ask them to show you in some tangible
 “ form what it was that they saw, and they show you
 “ something utterly distorted. and unlike the original,
 “ you are entitled to judge them by their own evidence
 “ of what they see, which is a distortion. The eyes of
 “ people educated in art see objects in a totally different
 “ way from that in which they are seen by others and
 “ the impressions which are received concerning the
 “ same object are in the two cases widely divergent.
 “ In the High Schools, this elementary work is carried
 “ on still further. Instead of drawing from models, as
 “ in the grammar schools, the pupils who are advanced
 “ enough, paint from nature, and practice shading from
 “ nature. Instead of learning geometrical drawing,
 “ they are to learn perspective, and instead of filling
 “ up certain outlines with various forms, under the head
 “ of elementary design, they study applied design, or
 “ design applied to industrial purposes.

“ In addition to this course for the public day schools,
 “ there are the evening schools—those having been
 “ established more particularly as a means of capturing

" and helping that portion of the generation which has
 " just escaped from school, consisting mainly of a large
 " mass of young mechanics. From these schools, how-
 " ver, I expect less good to arise for the present, than
 " from the day schools, because the students have not
 " as a rule been taught to draw when young ; and my
 " reason for this opinion is, that it is difficult and almost
 " impossible for the pupils of these schools to give
 " enough of time or to stay long enough to enable them
 " to succeed ; moreover, a child will learn more rapidly
 " at nine than at nineteen years of age. The subjects
 " taught here are Free-hand Drawing from the flat and
 " the round, Mechanical Drawing, Architecture and
 " Building Construction, Applied Design, and Ship
 " Draughting.

" We have also a Normal Art School, which has
 " been in existence for little more than a year. The
 " causes which led to the establishment of this school,
 " were that when the act of the Massachusetts Legisla-
 " ture was passed, the great difficulty in complying
 " with it was the impossibility of finding good teachers.
 " A painter, a sculptor, an architect, an engineer, is not
 " necessarily a teacher ; a teacher is one who under-
 " stands the elements of all these branches thoroughly,
 " and who has the experienced power of making a
 " pupil learn from his instruction. For a mixed class
 " of twenty or thirty, it is essential that the teacher
 " should be one who is familiar with all of these
 " branches ; otherwise you will not have a teacher who
 " is competent to teach every pupil in the class. The
 " only cure for the difficulty of producing good teachers
 " was the establishment of a normal school, in which
 " the teachers should be required to go through a
 " thorough course of training, which course should
 " include the scientific branches as well as the artistic.

"The course of study is arranged to cover four years."

This explanation of the general organization of the system of artistic education, or as it has been qualified by the law, of the art of industrial design, will suffice to give to this Council an idea of what has been in process of accomplishment near us for several years, and to prove to the Council that this mode of teaching may likewise be established and practised in the Province of Quebec.

The same difficulties which were encountered by our neighbors, and which they were able to surmount, will be found here and may be surmounted in the same manner.

This Mr. Walter Smith, to whom is due the organization of the teaching of design in the State of Massachusetts, and who is now, moreover, the Director of Artistic Education in that State, has gone to the bottom of the teaching of this art, more, perhaps, than any other person on this continent.

After having taken his degree with the greatest honour, at the School for Teachers of Art at South Kensington, London, he taught for twenty years, placed at the head of the most important schools of art in England, after that of Kensington—among others those of Leeds and Bradford.

And when the Board of Education of the State of Massachusetts, conjointly with the School Committee of Boston, applied more than four years ago, to the artistic authorities in England for a Director of Artistic Education in that State, this Mr. Smith was recommended to them.

Ever since he has had the direction of the art education in the whole State, and the superintendence of all the schools of design in Boston. Also, for more than

two years he has been charged with the direction of the Normal School of Boston, attended by nearly three hundred pupil-teachers. Although the result of his teaching surpassed in these few years the expectations of the public, it will soon reach larger proportions and will be more and more observed, as the larger number of young people taught in the primary schools, especially, are spread through the various branches of industry.

What we have just said sufficiently proves that Professor Smith has at once the knowledge and experience necessary for the arrangement and application of practical methods in the teaching of industrial and æsthetic design to all grades of public schools.

It may suffice to show the advantage of his system, to name here the towns which have exclusively adopted his method, of which the first copy-books were purchased not more than two years ago.

These are :

Boston, Massachusetts.	Alleghany, Pennsylvania.
Lowell, "	Washington, D. C.
Lawrence, "	Concord, N. Hampshire.
Newton, "	Great Falls, "
Taunton, "	Manchester, "
Somerville, "	Lewiston, Maine.
Worcester, "	Augusta, "
Cambridge, "	Saco, "
Waltham, "	Hartford, Connecticut.
Dedham, "	Providence, Rhode Island.
Fall River, "	Newport, "
New Bedford, "	Woonsocket, "
Fitchburg, "	Syracuse, New York.
Springfield, "	Rochester, "
Pittsfield, "	Auburn, "
Haverville, "	Saratoga, "
Baltimore, Maryland.	Detroit, Michigan.
Columbus, Ohio.	Chicago, Illinois.
Toledo, "	Milwaukee, Wisconsin.
Sandusky, "	Minneapolis, Minnesota.
Obertin, "	St. Louis, Missouri.
Indianapolis, Indiana.	San Francisco, California.
Fort Wayne, "	Oakland, "
Logansport, "	San Jose, "
Pittsburg, Pennsylvania.	Sacramento, "

This Committee has seen the copy-books and the method of Mr. Smith employed at Cooper's Union for the pupils of the Normal School, New York.

The cities of New York and Brooklyn have placed the works of Prof. Smith on the list of works sold for their schools. These copy-books have been likewise adopted, after mature deliberation, by the Board of Education of Philadelphia.

In fine, it may be said that the copy-books for the application of Prof. Smith's method are in the hands of from five to six millions of pupils.

A very long list of most competent persons could also be made, who have given their approbation to the method of Prof. Smith.

This method of Prof. Smith, graded for the public schools of Massachusetts, is developed in a logical manner, according to the progress of the pupils. In application it is divided as follows :

PRIMARY COURSE.

The most simple elements. Commencing by geometric lines and figures, he teaches the elements of the symmetrical arrangement of figures and the methods to be followed in the work, artificial and natural figures, design from dictation, design from memory and elementary design (composition). In a word, this course is the basis of the whole system. This course is for the first three years of the primary schools, and the designs are drawn on a slate. The *Teachers' Manual* is required (\$1) and two series of charts at 15c. each. Cost per pupil, for each course, 30c.

INTERMEDIARY COURSE.

Review of the primary course ; development of the teaching of each branch of the primary course. Teaching of the elements of conventionalization, historic ornament and free-hand drawing from the object.

This course is for the fourth year of study. The pupil begins to draw on paper. This course necessitates the acquisition of the *Teachers' Manual* (\$1.25) and three drawing copies at 15c. each. Cost per pupil, 45c.

GRAMMAR SCHOOLS.

1st. *Free-hand Drawing.*

Free-hand drawing is applied to historic ornament, to drawing from a model and from the object, to bota-

nic analysis. Decoration according to the principal historic styles and composition are taught.

2nd. Drawing with Instruments.

In this division problems in plane geometry are given to the pupil, as the basis of all mechanical drawing, and parallel and angular perspective are also taught.

This course is for the fifth, sixth, seventh and eighth years of study; it necessitates the *Teachers Manual* (\$30), twelve copy-books at 25c. each, and a box of mathematical instruments.

HIGH SCHOOL COURSE.

1st. Free-hand Drawing.

Model and object drawing, with light and shade, from copies and cartoons.

Figure drawings from cartoons and models in plaster.

Historic ornament, with light and shade, from models in plaster.

Historical ornament, colored, from colored models.

Historic styles and decoration, contrasted.

Botanic analysis, from plants, colored.

Application drawing.

Landscape drawing, from models.

2nd. Mechanical Drawing, from Copies and from Objects.

Architectural and constructive drawing, from copies and plans.

Your committee have seen this system of teaching design in operation in the schools of Boston, and having compared it with other special methods followed in other places in the United States, they believe that it is

the only one that is destined to generalize the taste for art and to turn to the advantage of industry the sums spent every year by the State for the spread of education.

The system of teaching to which your committee have given most attention, that, namely, which has been already described in detail, is completed by the institution of Normal Schools, intended to form teachers, as well for ordinary or public schools as for special schools.

The object of these Normal Schools is not so much to train pupils skilful in execution, as to train them to become teachers themselves. Although the method of Mr. Smith may be put into the hands of all instructors who are intelligent and willing, still a large number of persons, preparing to become teachers, follow the courses of the Normal School, especially since the Legislature of Massachusetts passed a law making obligatory the teaching of design in the public schools. The Boards of Education have understood that, to obtain satisfactory results, there must be a practical and definite system, and it is hoped that, in the course of time, the whole teaching body of the United States will have passed through the Normal School of Design, and will then disseminate with vigor the lessons of the system which they have themselves received.

Let us say a word concerning those copy-books of design, Elementary and Progressive, by means of which Mr. Smith has been able to apply his method of teaching, through the ordinary professors and masters of the public primary Schools and the other superior schools.

As it was a question of accomplishing the artistic education of the whole community, and as it was necessary to teach design to masters as well as pupils, Professor Smith arranged, in a graduated series of more than twenty copy-books and very economical little

charts, lessons of design from the simple straight line, continued through rectilinear figures, curves of different kinds, simple and compound up to practical design of different forms, leaves, buds, fruits, fruits and flowers, natural and artificial.

The exercises which precede, comprising the series of small charts, on which are engraved figures and on which are printed explanations to direct the work of children on the slate and the black-board, are accompanied by a manual for the teacher by the same author.

The copy-books are the following :

"American Text Copy-books for Instruction in Art," comprising—

1st. The different geometrical figures, their application as ornaments of design, in different combinations.

2nd. Exercises in design from memory and original drawings, and the application of different curves to solid forms. The regulation and the symmetrical arrangement of artificial leaves and flowers.

3rd. Their employment by the Greeks and Romans, the Egyptians and Moors ; finally, some exercises in objective design or in solids. The nomenclature and the necessary explanations for the pupil accompany the prints, and a manual intended for the teacher completes the theoretical, technical and practical teaching of this part of Prof. Smith's method.

This part of the course is intended for intermediary scholars, between the primary and the grammar schools.

For the grammar schools the number of copy-books which Mr. Smith has composed to develop his method is considerable,

It is composed, 1st, of six copy-books of twenty pages for the drawing of lines and outlines.

2nd. Of four copy-books of geometrical design, with the use of instruments.

3rd. Of two copy-books of design from models and objects in relief.

4th. Of three copy-books of perspective drawing. All these copy-books of figures and models of different kinds are accompanied by numerous explanations, which render those of the teacher less necessary and serve the pupil as a text-book to retain the lessons which he receives.

A voluminous manual serves the teacher to develop and direct this part of artistic instruction.

The use which the pupils make of these copy-books of Mr. Smith's method, and the result which this method of teaching has produced may be seen by the reports placed before the Council. We may add, as a reason for adopting Mr. Smith's method, the facility of procuring for the Province of Quebec, teachers trained at the Boston Normal School, or to send pupils there to take their degrees.

The system, or rather, the method of Mr. Walter Smith has not failed to make, and still has numerous enemies.

Certain artists, or *amateurs* of the beautiful, resting merely on a certain natural sentiment, pretend that this method which obliges the child to consider geometric forms and restrains the flight of his imagination by fixed rules, has the effect of imprisoning artistic genius.

According to them, art and the acquisition of artistic knowledge, would consist in a sort of reverie, in which special geniuses (for they will not allow others to have anything to do with it) ought to be left to themselves, to perceive by intuition, the beauty of the real forms which they have under their eyes, as well as those

which their imagination, always assisted by this genius, may conceive, as though one should speak of a poet seeking ideas and rhymes by contemplating the moon.

Setting aside these vague theories, Albert de Vinci, in his treatise on the art of painting, expresses himself thus: "Study first the science, and then follow this science in the practice of the art which results from it."

And elsewhere, in reply to the question, how far does science go, in painting? "The science of painting embraces all the colours of the surfaces and the forms of bodies, from their nearness or distance from the eye, as well as from just gradations of size, determined by their distance from the spectator, and this science is the basis of the perspective, the science of visual lines."

"What should the young man learn first?" says elsewhere the same master. The young artist ought first to study perspective; afterwards the exact measurement of bodies (geometry), and then gradually accustom himself, under a good master, to practice good methods of work. He ought, after that, to study nature, so as to comprehend the reason of the things which have been taught him, also to examine the mode of work of various great masters, and finally to habituate himself to the practice of art.

Bachelier says, in his memoir on the Royal School of Design, at Paris, founded by himself in 1766, "to instruct children in the principles of geometry is to render a great service to the arts."

This science not only developes the intelligence, but makes precision easy by the exact knowledge of the dimensions of bodies considered under different aspects. What an immense number of unknown relations which otherwise would only have been perceived little by little, and perhaps one by one, manifest themselves, so to speak, in the twinkling of an eye, by the aid of

geometry. Without this knowledge the artist works as one blind, and led himself by ignorance, he hurries from error to error the young people entrusted to his teaching.

If we pass to Germany, we shall hear Albert Durer say, in his preface on geometry, "Many clever young people have been put before this day to painting, in our German States, and have been instructed without rules, and only by daily practice.

"They have consequently grown up without knowledge like an uncleared wilderness, although some of them, by long practice, may have acquired a certain dexterity, so that their works have some merit, acquired by chance; nevertheless, every time that a judicious painter sees these works of unskilled persons, he cannot help laughing, not without reason at the blindness of those men, because to a practiced eye, nothing is more disagreeable than what is faulty in painting, however well touched may be the work."

"I hope, therefore," says the same author, "that my enterprise will not be censured by persons of good judgment, since it is in good faith to the advantage of those who have zeal for the arts, and that it will be useful, not only to painters, but also to goldsmiths, to sculptors, to stone-cutters, to joiners, and to all those who have to avail themselves of a method."

A testimony more recent still is that of the French jury charged to report on design at the Exposition of Paris in 1867, in which report they recommend the method of instruction adopted at Cluny. "The examination of the instruction given at Cluny by the professor of design was very satisfactory. The method followed, which was that of Hendrick, is the best possible, for we cannot expect heroics and decisive results even from the most reasonable course

“ of instruction, which can only at the most develop the
 “ natural talents, preserve them from dangerous
 “ tendencies, and abridge the time of study.”

Now, this method of Hendrick was carefully described by its author at the official congress held at Brussels in 1868 to examine the different methods of teaching design by delegates from the principal schools of art in Europe.

Here is an extract from this explanation by Hendrick:
 “ According to my ideas, all elementary design ought
 “ to have for its basis geometry, and ought to make the
 “ elements of this science serve for the analysis of artistic
 “ forms; so that these elements of geometry may not be
 “ merely an inanimate instrument, but on the contrary
 “ a means to aid the student in controlling himself and
 “ appreciating his work.

“ Every method ought to be according to reason,
 “ ought to be positive, and ought to leave no doubt in
 “ the minds of the pupils. This idea has been my point
 “ of departure in the formation of the method which
 “ it is my duty to explain to you. I have arranged it
 “ in such a manner that the people may be able at
 “ once to appreciate the details of the most complicated
 “ forms, by making use of more simple forms which
 “ they have already studied.”

Professor Langl, of Vienna, in his report on the teaching of design, as demonstrated by the Exposition in that city, remarks: “ The entire world, as far as
 “ regards design, is probably unanimously convinced
 “ that in the first period of its teaching, it ought to
 “ commence by geometric figures, and that ornamental
 “ design ought to be practiced before entering upon
 “ that of forms.”

Another authority upon this matter, Owen Jones, in

his grammar of ornamentation says, "Every ornament ought to be based on a geometric construction."

In all decorative art, every combination of forms ought to be disposed in certain definite proportions; the whole and each one of its parts ought to be the multiple of a simple unity.

The harmony of form consists in harmonious equilibrium, and the contrast of lines, straight, inclined and curved.

Flowers and other natural objects ought not to be employed as ornaments without being modified according to the artificial forms which leave in the mind the original form without destroying the unity of the object which they serve to decorate.

This rule universally followed in the best periods of art, is violated when art declines.

In consequence of these facts and of principles which they believed well founded, the members of your committee are convinced of the urgent necessity for a law to introduce the study of design in all the primary schools, and, generally, in all the houses of education which receive a subsidy from the Government, which law ought to put the teaching of design on the same footing as that of reading and writing.

This law ought also to modify the programme of the Normal Schools, by obliging them to prepare teachers who should be qualified to teach, according to a uniformly adopted method, at least the preliminary notions of design and geometry.

The control of such instruction ought, to gain the desired results, to be placed entirely in the hands of the Council of Arts and Manufactures, as that of the teaching of other branches of instruction is in the hands of the Council of Public Instruction; so that it may determine both the method and the manner in

which it should be applied, with the concurrence, but not under the control of the Minister or Superintendent of Public Instruction. Otherwise it might happen that his control might render it null or without profitable results.

It is not part of the duty of this committee to issue laws; still it considers it its duty to point out those few fundamental points which it judges necessary for the development of a study so important to the prosperity of this country.

The laws adopted for the teaching of industrial art in several of the States of the American Union might furnish important ideas which it would be useful to introduce into ours.

As far as concerns evening schools for workmen, your Committee could not discover that there was much difference between those of the United States and ours in the operation and the results obtained. There, as here, instead of following a course of several years, the pupils attend the classes only one year, also, in an irregular manner, and disappear entirely when the season of work arrives. In general, these pupils are recruited by workmen who desire to learn the sort of design which specially suits their trade, and this without preliminary preparation on their part. Instead of teaching them industrial design, a beginning has to be made by teaching them to draw, a thing which they should have learned at the primary or grammar school. But there is some hope of seeing realized in the United States what has taken place in England after the introduction of the teaching of design in the primary schools, it is hoped to find, before many years, in the evening schools, a good part of the population that now attends the State schools, and the schools for children.

Your Committee, before terminating this report,

request the Council to continue to the evening schools already established, the favour which has up to the present been accorded to them, seeing that these schools render important services to a considerable number of persons who have no other means of acquiring notions of design; but at the same time, they believe it to be their duty to place before you the laws which have been passed by the States of Massachusetts and New York, relative to the teaching of design. In a few years these laws will have produced their effect, not only in those two States, but in several others which are about to imitate them, and (a conclusion easy to draw) our enterprising neighbors will be in a position to enter into a competition with us, in industry, more disastrous, perhaps, than that which we are undergoing at present.

LAW PASSED BY THE LEGISLATURE OF THE STATE OF
MASSACHUSETTS IN 1870.

“Sec. 1. The first section of chapter thirty-eight of
“the General Statutes is hereby amended so as to
“include drawing among the branches of learning
“which are by said section required to be taught in
“the public schools.

“Sec. 2. Any city or town may, and every city and
“town having more than ten thousand inhabitants
“shall annually make provision for giving free instruction in industrial or mechanical drawing to persons
“over fifteen years of age, either in day or evening
“schools, under the direction of the school committee.

“Sec. 3. This act shall take effect on its passage.”

[Approved May 16, 1870.]

LAW PASSED BY THE LEGISLATURE OF THE STATE OF
NEW YORK IN 1875.

“ Art. 1. In each of the Normal Schools of the State
“ the course of study will comprise the teaching of
“ industrial and free-hand drawing.

“ Art. 2. The Board of Education of each city in this
“ State will have industrial and free-hand drawing
“ taught in one department at least of the schools under
“ its control.

“ Art. 3. The Board of Education of each Union
“ School, of each District Free School incorporated by
“ special Act of the Legislature, will see that instruc-
“ tion is given in industrial and free-hand drawing in
“ the schools under its control, unless exemption
“ be obtained from the Superintendent of Public
“ Instruction.”

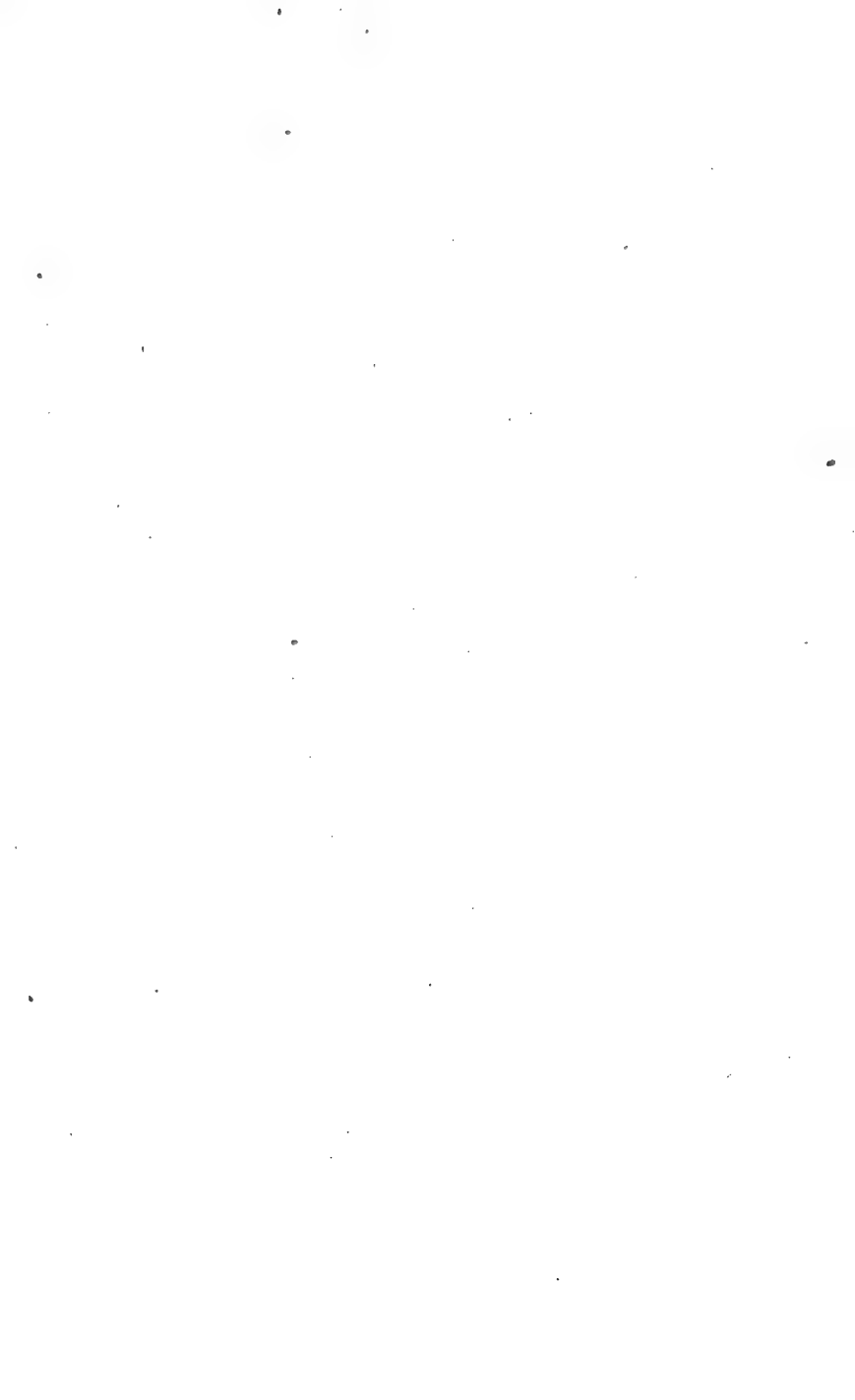
Your Committee would have liked to treat at great length and in fuller detail the question which you submitted to them. Still, they believe they have said enough to enable the Council to draw practical conclusions, and they do not hesitate to recommend you to use your influence with the Legislature of the Province of Quebec to obtain the passage of a law analagous to those already cited. The organization of our schools does not differ essentially from that of the schools of the United States ; at least, the difference is not so great as to render inapplicable in Canada the system of teaching design followed by Prof. Smith.

ADOLPHE LÉVÊQUE,

O. AUDET, PTRE.,

L. I. BOIVIN.

S. C. STEVENSON.



*To the President and Members of the Council of Arts and
Manufactures of the Province of Quebec.*

In presenting my Annual Report of the operations of the Council, I wish merely to bring before your notice the work which has been done with but few comments, as I hope to lay before you, at no distant date, a more lengthy paper, in which I shall call your attention more in detail to the work which has been done, and at the same time take the liberty of offering some suggestions in regard to carrying out the work which we have in hand.

The financial statement for the past year is herewith appended, from which it will be seen that although the outlay may appear large, the Council has been relieved of some burdens, and some expenses have been met which were unforeseen.

The Drawings and Specifications of British Patents for the past two years have been bound and placed with the Free Library of the Council in the Mechanics' Institute.

The claim made against the Council by the Abbé Chabert has been settled.

An amount of money has also been expended in the purchase of new models for the use of the Schools; great care has been exercised in their selection, and they prove of great value in instruction.

The Crystal Palace difficulty has not yet been arranged, and proceedings in law have recently been instituted with a view to securing the property for the Council.

The Act constituting the Council provides that it "shall co-operate with the Council of Agriculture at Provincial Exhibitions," and with this end in view efforts have been made during the past year for the purpose of securing a suitable piece of ground for the erection of permanent Exhibition Buildings, but up to this date the negotiations have proved unsuccessful.

During the past winter, the Council being desirous of becoming acquainted with and adapting the most approved method for carrying on instruction in Art, appointed a deputation consisting of the President, Rev. O. Audet, L. I. Boivin, and the Secretary, to visit the Schools of Art in the cities of Boston and New York. The visit was made none too soon; much valuable information was obtained, and the members of that Committee are unanimously of opinion that the method of instruction that has heretofore been followed in our Schools must be entirely changed. The Report of the Committee will be submitted to you, and from it you will be able to learn what changes should, in their opinion, be made

During the year, deeming it wise that the Schools should be as far as possible under one management, the Council joined to the duties of the Secretary that of assuming the superintendence of the various schools; for this honor and mark of confidence the Secretary desires to return his grateful thanks.

Our Schools have been carried on during the past winter with a fair measure of success, in some instances, indeed, the advancement made by the pupils has been greater than we had reason to expect. In the various localities where schools have been established a constantly increasing interest has been manifested by the people, and each year as the time for opening arrives, our old pupils return with an increased desire for

knowledge, and new-comers appear also equally anxious to receive the benefit of the instruction imparted. The importance of these Schools in our Province cannot be over-estimated if we admit the truth of the principle that the wealth of a country consists in its labour; and no one will deny that this wealth increases in direct proportion to the skilled labor employed.

To give to our working classes the education that will enable them to compete successfully with the skilled workmen of other nations, and to train and elevate our workmen to a standard equal to that of other countries is the object of our Schools. Already an interest has been awakened and a desire for knowledge has been manifested on the part of the people, and should the means be placed at our disposal to carry on our Schools in the manner in which they ought to be conducted, we may reasonably expect that our own artisans may stand on a par in all branches with those from other countries.

While, beyond all doubt, good and important results have followed from the work which has already been done, I am convinced that with the adoption of the system of teaching industrial drawing employed by Prof. Walter Smith the benefit derived would be infinitely greater; nor should the adoption of this system be confined solely to the Schools under the control of this Council, it has been in successful operation in the public schools in the State of Massachusetts during the past five years, and I feel assured that were the teaching of art and industrial drawing according to this system made compulsory in all the public schools in our Province the immediate result would not only be highly gratifying and satisfactory, but the work of our Night Schools would be carried on with more success, as on leaving the Day Schools.

at whatever age, pupils could still continue to receive instruction in that particular branch that might appertain to the calling they had chosen.

I may be permitted here to allude to some of the difficulties with which we have had to contend in conducting our schools.

Firstly.—Great difficulty has been experienced in securing the services of properly qualified teachers, those that have been employed, while manifesting an interest in the work, have not, with one or two exceptions, had the advantage of a training in an Art School, and have found a difficulty in laying out the work for a class whose capacity and attainments vary, nor in many instances did they possess the gift of imparting freely to the scholars the knowledge which they themselves possessed. As a rule, each teacher had followed but one particular branch of drawing, while the varied taste of the pupils demanded instruction in several different lines. This has been, and will for some time continue to be, our greatest difficulty, but it is to be hoped that ere long every teacher who goes forth from our Normal Schools will be fully qualified to teach drawing, and we may then without difficulty find teachers from among ourselves, who, understanding the tastes and inclinations of our working classes, may be able, the more successfully, to instruct them. Some disadvantage has arisen from the fact that in some instances our teachers have been unable to speak the two languages; this, however, has been the case in but few cases.

In some localities, and notably in Quebec, the want of a proper hall in which to conduct the classes has seriously interfered with the usefulness of the School; it is essential to the success of a School that the pre-

mises should be comfortable, roomy and attractive, and possessed of all possible conveniences.

In some instances, the indifference of the people and their ignorance of the advantages to be gained have operated against the success of our Schools; the existing financial depression has also caused many to leave their homes and seek for work elsewhere, it has also prevented others, from want of means to purchase the necessary instruments and materials, from attending our Schools.

In my opinion it is desirable, wherever practicable, that each School should be located in a building apart from other educational institutions; thus the distinctive character is maintained and the "School of Art" becomes an institution in each locality where it is established.

The adoption of the same text books and the same system of instruction in all the schools under the control of the Council would certainly be attended with good results. This would also afford an opportunity for the holding of competitive examinations annually, the granting of diplomas and the award of prizes to competitors attaining a certain degree of proficiency would also prove an incentive to the pupils and serve to give to our schools the importance which they justly deserve.

During my visit to the various schools in the past winter, I could not fail to notice that those were most successful in which a lively interest was taken, and which were most frequently visited, by the resident members.

His Excellency the Governor-General has manifested a deep interest in our schools and in the important work which is being done by them, and has expressed a strong wish to visit our classes and aid and encourage our pupils in every way.

REPORTS OF SCHOOLS.

MONTREAL SCHOOL.

This School was opened for the past season on the 20th October, 1875, with the following classes, viz :

Free hand Drawing, senior.....	W. Lorenz.
“ “ “ junior	L. P. Hebert.
Architectural Drawing.....	A. Massy.
Practical Geometry	V. Briand.
Mechanical Drawing.....	A. Massey.
Modelling... ..	G. Bardorf.
Perspective	A. Massy.

During the previous year the attendance at the class of Free-hand Drawing having been large, it was thought desirable to divide it, and the junior class was put in charge of Mr. Hebert, one of our former pupils, the senior class remaining under the charge of Mr. Lorenz, the former teacher. This change was most desirable, and was attended with good results.

The class in practical geometry was not continued beyond the end of last year, owing to the falling off in the attendance.

The classes in Mechanical and Architectural Drawing, under the direction of Mr. Massy, were very successful, but as the season advanced it was thought desirable to unite them. This step was effected in January.

At the close of the School many of the pupils in this class being anxious to study perspective, a class was formed with seventeen pupils, and was kept open till the seventeenth of May.

Having been fortunate enough to secure the services of an experienced and competent teacher in modelling the attendance in this class was steady and the progress made was very encouraging.

The success which has attended the Montreal School is not what was to be desired or expected. The building in which the School was located not being sufficiently central, and the fact of the premises being in a bad state of repair, caused a diminution in the attendance and placed many difficulties in our way. Montreal, being the central school, should have as good rooms as could be secured, and the best works from each of the District Schools should be chosen annually and deposited here. This Art Gallery would serve to show the work which was being done in our Schools, and would enable us to make comparisons of the advancement and progress made in each School.

An apathy and utter want of interest appears to exist on the part of our employers in regard to the work done in our schools, and it is manifestly our duty to show to employers that the labour of their workmen is valuable in proportion to the skill and technical knowledge which they possess.

The following is the statement of the attendance and instruction :—

	Total Pupils.	Total Lessons.	Average Attendance.
Free-hand Drawing—senior.....	36	37	18
“ “ junior.....	69	42	26
Mechanical Drawing.....	28	64	14
Practical Geometry.....	7	20	7
Architectural Drawing.....	19	62	11
Modelling.....	20	42	9
Perspective Drawing.....	17	17	12
	198	284	97

QUEBEC SCHOOL.

This School was opened on the 10th October, 1875, with the following classes :—

Free-hand Drawing.....	E. Hamel.
Geometry.....	Prof. Beauty.
Ornamental Drawing.....	E. Hamel.
Architectural “	J. L. Pagé.

The room in which the classes are held is utterly unsuitable for the purpose, not being large enough for one-third of the pupils attending the classes and not possessing in the slightest degree the accommodation or conveniences that are so requisite in a School of Art.

The success that has attended this School in the face of such difficulties has been exceedingly gratifying, the pupils have attended in large numbers and have shown a deep interest in their work, and the teachers have always been willing to further the interests of the School as far as lay in their power.

The following shows the attendance :—

	Total Pupils.	Total Lessons.	Average Attendance.
Free hand Drawing.....	71	28	54
Geometry.....	29	10	21
Ornamental Drawing.....	87	31	42
Architectural Drawing.....	26	20	11
	213	89	119

It is imperative that new premises be secured for this School for the next season, as it is impossible to continue with any fair degree of success in the present building.

SHERBROOKE SCHOOL.

This School was opened on the 1st December, 1875, with the following classes :

	Total Pupils.	Total Lessons.	Average Attendance.
Free hand, Senior.....	19	35	11
Free hand, Junior.....	30	35	22
Mechanical Drawing.....	31	85	18
	80	105	51

The progress made in this School has been most satisfactory, owing to the fact that Mr. Booth, under whose direction the classes were, had been for some time a student at South Kensington Museum. Mr. Smith has made every effort to aid the school—his visits have been frequent, and the work done by the pupils shows that great advancement has been made.

ST. HYACINTHE SCHOOL.

This School was opened on the 3rd November, 1875.

During the previous year the classes had been in operation but a short time. Mr. B. de la Bruiere, through whose instrumentality this School was established, has taken a deep interest in its success, and has always rendered valuable assistance. The building in which the classes were held was unsuited to the purpose ; but, notwithstanding this fact, the pupils were regular in their attendance and attentive to their work. The classes were as follows :

Geometry M. Prevost.

Drawing M. Prevost.

	Total Pupils.	Total Lessons.	Average Attendance.
Geometry Class.....	28	32	15
Drawing.....	28	16	16
	56	48	31

THREE RIVERS SCHOOL.

This School opened in December, 1875.

During the former year the progress made was not at all satisfactory, and, on the earnest solicitation of Mr. McDougall, the Rev. L. Richard, of the Three Rivers College, consented to take charge of the classes for the past season. This gentleman secured rooms in the College, and through his exertions an interest was awakened and a large attendance secured. The classes were as follows :

Reading, Writing, Arithmetic..Rev. L. Richard.

Arithmetic.....Rev. L. Richard.

Design.....Rev. L. Richard.

	Total Pupils.	Total Lessons.	Average Attendance.
Reading, Writing and Arithmetic.....	31	43	20
Arithmetic.....	51	28	20
Design	40	28	20
	122	99	60

NEW LIVERPOOL SCHOOL.

This School opened on 12th October, 1875.

The success which has attended this School has, undoubtedly, been greater than that which has been attained in any other, and this may be attributed to two reasons: First,—To the constant interest manifested in its welfare by Mr. L. I. Boivin; he succeeded in securing a very suitable room, and then, in a neat and artistic manner, he made it cheerful and attractive to the pupils; his frequent visits to the School and his words of encouragement served as an incentive, and caused each pupil to do his utmost. Secondly,—The teachers were well qualified to fulfil their duties, and entered into the work heartily. Lectures were given

and the fundamental principles explained so, that the pupils thoroughly understood the work they were doing. The attendance was as follows :

Geometry and Mechanics.....D. C. Morency.

Design E. Hamel.

Geometry D. C. Morency.

	Total Pupils.	Total Lessons.	Average Attendance.
Geometry and Mechanics.....	49	23	30
Design	20	9	14
Geometry.....	45	21	30
	114	53	74

LEVIS SCHOOL.

This School was opened on 1st December, 1875.

Owing to the kindness of the Directors of Levis College, a room in their building was placed at the disposal of the School. While being well adapted for the purpose, its distance from the heart of the town caused the attendance to be smaller than it would otherwise have been. It is to be hoped that a more central locality will be secured for next winter. The attendance was as follows :

Geometry and Mechanics.....D. C. Morency.

Architectural E. Hamel.

Construction.....T. G. Lepage.

	Total Pupils.	Total Lessons.	Average Attendance.
Geometry and Mechanical.....	76	24	16
Architectural.....	54	14	27
Construction	78	28	28
	208	66	71

Resumé of the attendance, &c., at all the Schools of the Council of Arts and Manufactures of the Province of Quebec :

	Total Pupils.	Total Lessons.	Average Attendance.
Montreal School.....	198	284	97
Quebec School.....	213	89	118
Sherbrooke School.....	80	105	51
St. Hyacinthe School.....	56	48	31
Three Rivers School.....	122	99	60
New Liverpool School	114	53	74
Levis School.....	208	66	71
	991	744	502

It is to be hoped that the means placed at our disposal will be sufficient to enable us to place our Schools on a firmer foundation. Each one requires certain furniture and charts, and sets of drawing copies and models. The various localities in which Schools are located should be required to provide suitable rooms ; in view of the advantages gained, this is as little as they could be expected to do.

Efforts should be made to interest employers and manufacturers in our work, in order that they may induce their operatives to attend our classes.

It is beyond all doubt that a uniform system of teaching Drawing should at once be introduced into all the Public Schools in the Province ; the present system is most unsatisfactory, and in our Normal Schools it is, if not almost neglected, conducted in a manner that will prove of little advantage to the teacher and of less to the pupils that will subsequently be placed under their control.

Great good is certainly being done in our Night Schools, and a taste for the Arts is being cultivated, but till a regular system of instruction under properly qualified teachers is adopted we cannot hope to see the results which we are so desirous of attaining.

FINANCIAL STATEMENT.

The financial statement is as follows :

DR.	\$	c.
To Balance on hand	666	89
Special Government Grant	2,000	00
Government Grant.....	7,500	00
Interest—Jacques Cartier Bank.....	28	95
Rent of Offices and Building.....	382	25
Ret'd from Rev. O. Audet	50	00
Proceeds of Promissory Note.....	976	03
Expenditure	\$11,604	12

CR.	\$	c.
By District Schools	2,450	00
Montreal School.....	1,585	49
General Expenses.....	1,421	08
Rent of Building.....	1,174	55
Salary, Secretary & Superintendent..	875	00
Expenses of Deputation to visit Art Schools in the United States.....	455	61
Travelling Expenses of Members ...	283	40
Insurance	232	50
Legal Expenses	193	56
Expenses of Building, Jacques Car- tier-square.....	166	20

FINANCIAL STATEMENT—*Continued.*

CR.	\$	c.
Advertising.....	104	41
Bills Payable.....	2,500	00
Balance on hand	162	32
	\$11,604 12	

Examined vouchers, and found correct.

(Signed) { HENRY BULMER,
Chairman Fin. Com.
T. WHITE, JR.
L. I. BOIVIN.
H. BEAUCHEMIN.

Montreal, 30th May, 1876.

I have the honour to be, gentlemen,

Your most obedient servant,

S. C. STEVENSON,

Secretary & Director.

Montreal, May 30th, 1876.

